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DVD MAGAZINE 57



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Despite everything – including the economy and how it has affected the media world – I'm an optimist. Not a rose-colored glasses, head-in-the-sand, everything-happens-for-the-best kind of smiley face, but I do instinctively look for the opportunities hidden in problems and crises.

In her 2007 book *The Shock Doctrine: The Rise of Disaster Capitalism*, Naomi Klein demonstrates how large corporate interests take advantage of crises – natural or man-made – to ram through unpopular policies or simply rape and pillage. She quotes legendary American economist and privatization advocate Milton Freedman as admitting, "Only a crisis, real or perceived produces real change."

By Klein's own admission the parade of evidence in her book is depressing – the exploitation of Iraq after the war, New Orleans after Katrina, Thailand after the tsunami – powerful examples of how the public good and personal freedoms were severely compromised or completely destroyed in the wake of massive trauma.

What is important to remember through all this is, objectively, the shock (and awe) of these events simply opened the door for change, any kind of change. Why private, dispassionate, usually corrupt interests are, time and again, best at grasping these opportunities is up for debate.

So here's what I, the optimist, am getting at. The current economic crisis has trickled down to create a shock in the animation and VFX world. Let's embrace it, let's use the collective disorientation to implement important changes in the way we work and run our businesses.

The trick, of course, is to remember we're the good guys and leave out the raping and pillaging part.

Stephen Price
Editor
New York, March 2009
sp@stashmedia.tv

stash 57.01

PHILIPS CINEMA 21:9 TV
"CAROUSEL"
Branded content 2:19

Agency:
TRIBAL DDB, AMSTERDAM

Director:
ADAM BERG

Production:
STINK DIGITAL
STILLKING

VFX:
STINK DIGITAL
REDRUM

www.stinkdigital.tv
www.redrumpost.se

Director Adam Berg admits there was very little magic behind the multi-layered complexity of this trip through a moment of clown infested chaos – the centerpiece of an interactive campaign to promote the Philips CINEMA 21:9 television. It started with half a page of notes about clowns robbing a hospital, progressed with Berg storyboarding as he went and working with Redrum post in Stockholm to do the previz while on location. "Shooting happened over two long days in Prague. I would like to say that we came up with some spectacular new piece of equipment, but we didn't. The actors are just standing



as still as they possibly can when we move past them. We cast these awesome Czech stunt guys and dancers who had good body control as our stars. We edited the whole thing on set so that Redrum could start on the post right away."

For Tribal DDB, Amsterdam

Global CD: Neil Dawson
CD: Chris Baylis
Producers: Jeroen Jedeloo,
Iwona Echt
AD: Mariota Essery,
Andrew Ferguson
Copy: Carla Madden, Chris Baylis
Technical lead:
Jan Willem Penterman

For Stink Digital

EPs: Mark Pytlík, Daniel Bergmann, Stephen Brierley
Producers: Simon Eakhurst, Stephen Brierley
Director: Adam Berg
DOP: Fredrik Backar

For Stillking

Line producer: Zuzana de Pagter
1st AD: Jiri Ostry
Production designer: Petr Kunc
Czech production manager:
Jiri Kotlas

For Redrum

Post super: Richard Lyons
Music/sound design:
Michael Fakesch
Additional sound design: Tim Davis

For MPC London

Colorist: Jean-Clement Soret

UK PM: Jemma Daniel
Title sequence/trailer:
Maximiliano Chanan, Odin Church

For Trim

Editor: Paul Hardcastle

stash 57.02

SCRABBLE
“SUMO”, “HULA”, “YOGA”
TVCs :60 X 3

Client:
MATTEL

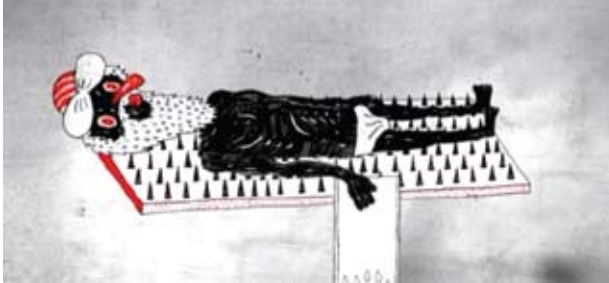
Agency:
OGILVY PARIS

Director:
CLEMENT DOZIER
IRINA DAKEVA

Production:
WIZZDESIGN

Animation:
WIZZ
www.wizz.fr

Ogilvy leverages the Silver Lion they won at Cannes in 2007 for their Scrabble “Bravo les Mots” campaign into this vibrant and radical new pool of spots fed by the work of Maud Dardeau and Matthieu Javelle – from the artist collective Jeanspezial – who hand drew and painted over fifty illustrations for each of these clips. WIZZdesign set up a custom in-house atelier to accommodate the volume, then turned the source material over to the directing team of Irina Dakeva and Clement Dosier to bring the illustrations to life. Images from the spots will also be used in print and online.



For Ogilvy Paris

Ex CD: Chris Garbutt
AD: Antoaneta Metchanovna
TV production: Laure Bayle,
Diane de Bretteville

For WIZZdesign

Producer: François Brun
Artistic research:
Guillaume Combes
Artists/illustrators: Maud Dardeau,
Matthieu Javelle, Foggy Notion-
Daniel Gotesson, Edik Katykhin
Directors: Clement Dozier,
Irina Dakeva

For WIZZ

Post production director:
Cédric Herbet,
Compositing: Matthieu Caulet
2D: Sebastien Filingier, Matthieu
Wothke, Clement Soulmagnon,
Gary Levesque, Corentin Rouge,
Philippe Valette, Elliot Kadjan
Music composers: Dana Edelman,
Mathieu Lafontaine, Jason Brando
Ciciola, Didier Tovels
Music editors: Mile23Music,
Cendrineige

Toolkit

After Effects, Flash, Photoshop,
Maya, 3ds Max

stash 57.03

**CARLTON NATURAL BLONDE
"FUTURE"**

TVC :30

**Agency:
CLEMINGER BBDO**

**Director:
CHRISTOPHER RIGGERT**

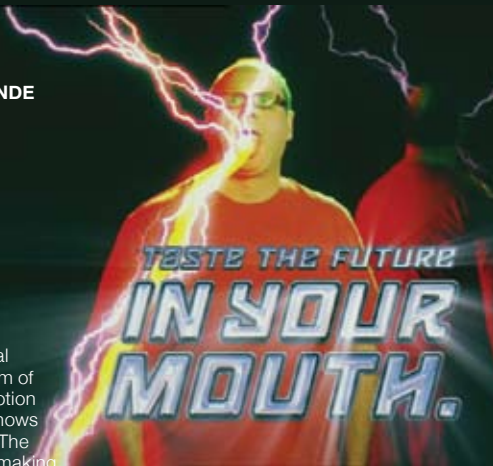
**VFX:
ANIMAL LOGIC**

www.animallogic.com

To craft the '80s video-tech kitsch for this Carlton Natural Blonde spot, the effects team of Animal Logic researched motion graphics styles from sci-fi shows and infomercials of the era. The challenge for the team was making the 2D graphic backgrounds and effects in the ad look as authentic as possible. Animal Logic compositor Colin Renshaw: "We wanted this spot to look like it was on a VHS loop in a shopping center, playing for 20 years. We ended up going back and using technology and techniques from 20 years ago to achieve this, settling on a combination of simulated and practical destruction."

For Cleminger BBDO

CD: Ant Keogh



For Radical Media

Director: Christopher Riggert

DOP: Danny Ruhlmann

Producer: Julianne Shelton

For Animal Logic

Post: Colin Renshaw

For Guillotine

Editor: Stewart Reeves

For Level2 Music

Music: Karl Richter, Cornel Wilzeck

For Flagstaff

Sound: Paul Le Couteur

Toolkit

Flame

stash 57.04

**CALIFORNIA MILK PROCESSOR
BOARD "SAD PRINCESS",
"MEDUSA"
TVCs :30 X 2**

**Agency:
GRUPO GALLEGOS**

**Directors:
MARIE HYON, MARCO SPIER**

**Animation:
PSYOP**

www.psyop.tv

Psyop CD Marco Spier: "When telling a story in less than 30 seconds, it is good to have a story and metaphors that are easy to get. Our stories follow the fairytale formula: a princess finds a savior to love and has a happily ever after ending. Thank god for the brave prince because he is able to break the monthly curse and tame unruly hair by bringing her the Holy Grail that is the 'product' (ahh, advertising).

We had a lot of fun coming up with the possibilities of the Sad Princess' wrath. And thinking about how to transition from her tender little tear drop to wreaking havoc on the town's men, before turning into a tumultuous ocean, all in 2.3 seconds."

For Grupo Gallegos

Chief CD: Favio Ucedo
Group CD: Juan Oubiña
Associate CDs: Saul Escobar,
Curro Chozas
Copy: Edgar Hernandez
Producer: Carlos Barciela

For Psyop

CDs: Marie Hyon, Marco Spier
Design director: Haejin Cho
EP: Lucia Grillo
Producer: Michael Neithardt
Assist producer: Tarun Charaipotra
Lead 3D artist: Christian Bach
3D artists: Florian Witzel, Jacob Slutsky, Ted Kotsaftis, Jimmy Gass, Todd Akita, Jae Ham, David Barosin, Alvin Bae, Tony Jung, Dan Fine, Rie Ito, Jeff Lopez, Xuan Seifert, Jonah Friedman, Jason Vega, Genessa Chamberlain
3D animators: Jason Goodman, Michael Shin, Alejandro Castro
After Effects: Jason Conradt, Ted Kotsaftis, Fred Kim
Designers: Gordon Waltho, Anh Vu, Pete Sickbert-Bennett, Jungeun Jaye Kim
Storyboard artist: Ben Chan
Software developer: Andreas Gebhardt

Toolkit

Maya, 3ds Max, Houdini,
After Effects



MOUNTAIN DEW “MODULAR”, “MORPHING”

TVCs :15 x 2

Client:
PEPSI-COLA COMPANY

Director:
BUCK

Animation:
BUCK

www.buck.tv

Orion Tait, CD at Buck in NY: “Pepsi’s Mountain Dew brand team had seen some of the network IDs we had done for Fuel TV – they were relaunching Mountain Dew, with a new logo, and wanted some animations and :15 second ID-like spots that would speak to the brand and introduce the new logo in a fun and entertaining way.

“Based on the Fuel IDs, Dew felt we understood the tone and energy of their brand. They were completely open to technique and style but suggested some content themes based on their touchstones and brand initiatives, and then sent us away to concept. We opened the conceiving phase to both our New York and LA office. We presented around a dozen concepts and these two got the green light for production.”



Mountain Dew “Modular” For Buck

CD: Orion Tait
HOP: Kate Treacy
Producer: Erica Hirshfeld
Prod coordinator: Kevin Hall
AD: Yker Moreno, Gareth O'Brien
Animator: Jon Gorman, Conrad Ostwald, Pete McDonald, Emmet Dzieza
Animation intern: Rob Wienk
Roto: David Marte, Will Frazier, Carlos Rosario, Chris Riemann
Editor: Sam Goetz

Toolkit

Photoshop, After Effects, Final Cut Pro, Cinema 4D, Maya, Illustrator, Flash

For Pepsi-Cola Company

EP: Barry Rosen
Director: Marisol Tamaro
Senior manager: Brett O'Brien
Manager: Lisa Grey
For Cypher Audio
Music: John Black

Mountain Dew “Morphing” For Buck

CDs: Thomas Schmid, Orion Tait
Producer: Erica Hirshfeld
Assistant producer: Kitty Dillard
Production coordinator: Kevin Hall
AD: Thomas Schmid
Cel animation director: Aaron Augenblick
3D animation director: Joshua Harvey
Technical director: Paul America
Illustrators: Josh Cochran, Thomas Schmid
Cel character animation: Augenblick Studios
3D animators: Joshua Harvey, David Soto, Adam Pearlman, Morgan James, Jeff Su
Cel animators: Pete McDonald, Joe Mullen
Compositors: Conrad Ostwald, Emmet Dzieza
Designers: Ben Langsfeld, Yker Moreno
Editor: Sam Goetz
Music composer: Adam Schlesinger
Additional music arrangement: Jared Gustat
Actor: Thomas Schmid

Toolkit

Photoshop, Flash, Illustrator, Maya, After Effects, Final Cut Pro

stash 57.06

**X-BOX "ROCK BAND",
"LEGO BATMAN"
TVCs :30 X 2**

**Agency:
T.A.G**

**Director:
DANIEL ASKILL**

**Production:
RADICAL LA**

**Animation/VFX:
MILL NY / LA
www.the-mill.com**

The LA and NY offices of the Mill team up to portray the outer rapture and inner wonder caused by the XBOX 360 experience. All portrait shots were filmed in high speed with the Phantom HD camera. The action inside the viewers' heads was constructed as highly detailed miniature dioramas and shot on a turntable rig. The dioramas were embellished with CG lights, fireworks and additional characters and then married to the portrait plates in Flame.

For T.A.G

Creative: Aramis Israel
Producer: Joyce Chen



For Radical LA

Director: Daniel Askill
DP: Claudio Miranda
Producer: Kathy Rhodes

For Mill NY & LA

Producers: Bethan Thomas,
Kate Stenhouse
Telecine: Fergus McCall
VFX super: Richard De Carteret
Lead flame (Rock Band):
Phil Crowe, Paul Kirsch,
Jeanette Williford

Flame assist: Gavin Camp
Lead Flame (Lego Batman): Chris
Knight, Giles Cheetham
Flame assist: Ross Goldstein
Smoke: Tristian Wake
3D producers: Kate Stenhouse,
Asher Edwards
3D: Yann Mabilie, Tomas Fontes
Salles, Wyatt Savarese, Joshua
Merck, Emily Meger, Xavier Zahra,
Erick Schiele, Shai Halfon, Justin
Zurrow, Mike Panov

For Rock Paper Scissors

Editor: Adam Pertofsky

Toolkit

Flame, Combustion, Smoke, Maya

stash 57.07

**BRITAIN'S FORGOTTEN
CHILDREN
TVC :60**

**Agency:
4CREATIVE**

**Director:
BRETT FORAKER**

**VFX:
THE MILL**
www.the-mill.com

Sean Costelloe, producer at The Mill in London: "This spot about the shocking situation of many young people in the UK care system had to be visually very powerful, and in itself shocking, whilst at the same time have a sensitive touch and remain engaging throughout. As the actors were themselves children, there were limitations as to the types of rigs and tanks we could use to submerge them. Two separate plates, shot on different days using a repeat head camera, were shot for each 'sinking' scene; these were then combined together along with digital stills in Flame. One of the biggest challenges? Only one week to complete the post production!"



For 4Creative

Director: Brett Foraker
AD: Joseph Ernst
Copy: Joseph Ernst
Producer: Gwilym Gwillim

For The Mill

Producer: Sean Costelloe
Telecine: Aubrey Woodiwiss
Flame: Pete Rypstra,
Ian Richardson
Assist: Adam Lambert, Jon Price

Toolkit

Baselight Telecine, Flame,
Combustion

stash 57.08

SAMSUNG "NEW SPECIES"
TVC :30

Agency:
CHEIL WORLDWIDE

Director:
ARVIND PALEP

Production:
1ST AVE MACHINE

Animation/VFX:
1ST AVE MACHINE

www.1stavemachine.com

The influential echoes of Arvind Palep's groundbreaking 2005 "Sixes Last" video (Stash 13) rippled out in many directions, and occasionally bounce back, e.g. this stunner for Samsung.

Palep: "This is the ultimate HD spot. We were after something floral and tropical and beautiful in every respect, all of which demanded a high degree of detail and realism. Rather than make a typically high-tech and heavy 3D spot, we borrowed elements from the most vibrant and spectacular images we could find in the natural world. The new species we created, seamlessly integrate LED technology with imagined organisms.

"Blending that LED look with these living things was the most

challenging part of the project; we achieved it by bringing together a mysterious, yet familiar electronic glow with some extremely detailed plant life. Somehow, the technological lighting enabled the natural aesthetic to shine through even more brightly."

For Cheil Worldwide
Producer: Drew Lippman
AD: Tom Kane
CD: Tom McManus

For 1st Ave Machine

Director: Arvind Palep
EP: Serge Patzak
HOP: Hae-Sook Song
Producer: Crystal Campbell
Creative coordinator:
Claire Mitchell
Storyboard: Ilya Skorupsky,
Nate Mulliken
CG TD: Sam O'Hare,
Dan Gregoras
CG: Jesse Holmes, Vlad Streltsov
Character animator: Rob Dollase
Editors: Eric Lin, Tim Malieckal,
Ryan Beickert

Compositors: Weito Chow,
Dorian West, Makoto Sato
Live action producer:
Lee Scharfstein
Production super:
Kathleen Handwerk
Asst production super:
Lian DeMarais
DOP: Mateo Londono
Production designer:
Michael Shaw

Toolkit

3ds Max, RPPManager, V-Ray,
PFTrack, Photoshop



F5 TITLES

Event titles 2:14

Director:

DVEIN

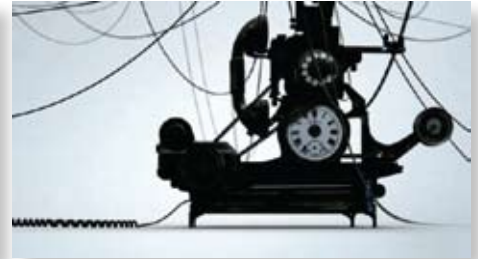
Animation/VFX:

DVEIN

www.dvein.com

Dvein: "When we were invited to make the F5 titles we wanted it to have a real match with the eclectic spirit of the conference. The idea was to get the soul of the speakers into the titles in some way. We asked them for the names of five objects that inspire them or have anything to do with their work.

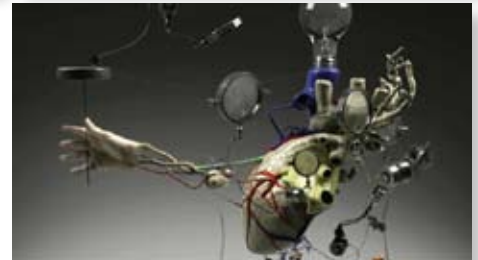
"We received all kinds of answers, really interesting objects that could give us a starting point and translate it into our images: wind turbines, microscopes, lights, smoke, lamb rib cage, french bulldog, etc. The speakers didn't know what their answers would be used for, but they were the seed for the story. In this way, all the speakers have added their bit and there is not a unique author but a multiple collaboration. Two weeks for concept/timing, 10 days for production (double full-time)."



Music: Antfood

PA: Marco Antonio Ballesteros

Actors: Rita (no-domain dogs),
Antenas (as the ant), Zombée
(as the bee), Maki (as the fish),
Fernando's hand (as the hand)



stash 57.10

MLB ON FOX “THE UNITED STATES OF BASEBALL”
Promo package :30

Agency:
FOX SPORTS DESIGN

Director:
DAVID VIAU

Production:
SUPERFAD

Animation/VFX:
SUPERFAD

www.superfad.com

The assignment from Fox Sports Design was to create a modular broadcast package for the MLB on Fox that would allow for efficient weekly updates while emphasizing the beauty of baseball but avoiding overused sports clichés. Superfad responded by sourcing over 100 geographic data sets and building a library of 400 textures to recreate 20 cities and their stadiums complete with the exact brick and grass used in the actual venues.



For Fox Sports Design

EVP marketing: Eric Markgraf
SVP/CD: Robert Gottlieb
VP on-air promotions: Bill Battin
CD: Blake Danforth
Producer: Keith Hritz
Editor: Tom Hok
Music/audio: Mic Brooling
Audio: Jay Hayes
Flame: Thomas Downs
Designer: Christian DeCastro

For Superfad

Ex CD: Will Hyde
CD: David Viau
CGI super: Dade Orgeron
3D generalists: John Cherniack,
Sarah Bocket, Matt Foley, Cody
Smith, Phiphat Pinyosophon
Compositors: Jance Allen, Sohee
Sohn, Paulo Diaz
Editor: Charles Jenson
Sr producer: Chris Volckmann
EP: Rob Sanborn
Music: “Mistress Mable” by
The Fratellis

stash 57.11

NEW YORK GOES TO WORK
Broadcast design :30
(Director's Cut)

Agency:
VH1 – VIACOM

Director:
INTERPECTACULAR

Animation:
INTERPECTACULAR
www.interspectacular.com

Interspectacular revs up VH1's new reality show, *New York Goes to Work*, with character designs and illustrations by Tristan Eaton. Luis Blanco, CD, Interspectacular: "The first creative challenge was creating a caricature of Tiffany New York that not only captured her likeness but also expressed her personality.

"The second challenge was telling an engaging story explaining the show's premise. We decided to write the script around three different job scenarios and then link them together with creative transitions. This meant creating several scenarios and telling a seamless story, which also included a main title, all within 30 seconds. Part of the solution was to design the scenes so they would read clearly and instantly.



The main technical challenge was creating an animation that would look rich and vibrant using very little cell animation. The solution was to use animation cycles and create cell animations at key moments that would make the frame seem fully animated."

For VH1 – Viacom

SVP VH1 brand/creative:
Phil Delbourgo
VH1 design director: Jim Fitzgerald
VP VH1 on-air graphics:
Amanda Havey
Director VH1 on-air graphics:
Dave Perry

For Interspectacular

CDs: Luis Blanco, Michael Uman
Animation: Devin Clark
Character design/illustrations:
Tristan Eaton
Original score/sound design:
Ear Goo

Toolkit

After Effects, Flash, Illustrator

**SEATTLE INTERNATIONAL FILM
FESTIVAL 2009
Cinema/TVC**

**Agency:
WONGDOODY**

**Director:
DIGITAL KITCHEN**

**Animation:
DIGITAL KITCHEN**
www.d-kitchen.com

DK co-creative lead John Foreman says the studio built this trailer and broadcast spot for the 2009 Seattle International Film Festival out of "acetate, paper cutouts and ferns. We created a small setup in our Seattle studio consisting of two rear-illuminated light boxes made of five panes of glass over top of a diffusion layer. Each layer of glass had an element that was either animated frame by frame or was static to create the environment.

"For example, a scene might have a layer of diffusion, a painted layer, a layer of characters that we could articulate, and a layer of organic materials, etc. that created the environment. We mounted a Canon Rebel XSi over the animation stands, and connected to a Mac Pro workstation running Dragon stop-motion software.



"DK sought to pay homage to one of the oldest feature-length films, *The Adventures of Prince Achmed*, by German animator Lotte Reiniger, and also drew inspiration from the work of Jamie Caliri, Kara Walker, Kim Keever, and the Quay Brothers."

**Watch Behind the Scenes on
the DVD.**

For WongDoody

CDs: Tracy Wong, Mark Watson
Copy: Janelle Erickson
AD: Emily Honigsfeld
For Digital Kitchen
EP: Mark Bashore
Producer: Morgan Henry
CD: Matt Mulder
Co-creative leads: John Foreman,
Brad Abrahams
Designers: Tim Howe,
Jayne Vidhecharoen,
Nancy Zamierowski
Design intern: Joe Garber
Editor: Slavka Kolbel
Color correction: Ryan Gagnier
PA: Steve Krause

Toolkit

Photoshop, Illustrator, Dragon
Stop-Motion, After Effects

GREENPEACE "COALFINGER"

Viral 5:00

Client:
TELLYJUICE PRODUCTIONS

Director:
NIALL TOWL, JASON ATTAR

Animation:
BLUE-ZOO
www.blue-zoo.co.uk

Greenpeace races down the parody path to highlight problems with the proposed coal power plant to be built in Kingsnorth, Kent and to encourage viewers to sign an online petition. Damian Hook, CD at Blue-Zoo in London "The brief was kept fairly open allowing us to design all characters in house, but maintaining the style of Tony Trimmer's illustrations, especially the backgrounds and converting them into a 3D environment, was a challenge. Another problem was creating custom 2D rigs for the characters that allowed us to maintain a high quality of animation in a short four-week timeframe."

For Tellyjuice Productions

Directors/producers: Niall Towl, Jason Attar
Writers: Niall Towl, Simon Fairhead



For Blue-Zoo

CD: Damian Hook
Design/storyboard: Tony Trimmer
Modelling/texturing: Tony Trimmer, Damian Hook
Technical director: Sam Berry
Animation: Andrea Kozakova, Tomas Woodbridge



Lighting/rendering: Andrea Kozakova, Tomas Woodbridge
Compositing: Damian Hook
Voice talents: David Mitchell, Brian Blessed
Music: David Arnold
Sounds/effects: Silk Sounds

Toolkit

Maya, Photoshop, After Effects, Final Cut

“PARALLELOSTORY”

Music video 2:24

Directors:

KELLY MEADOR
DANIEL ELWING

Animation:

IMPACTIST

www.impactist.com

Portland-based directing duo Kelly Meador and Daniel Elwing are back with another elegant and enigmatic tale: “Parallelostory is a hand-crafted love story between two astronomers unfolding against the background of parallel universes. Simple compositions inside wide aspect ratios are a weakness of ours, so why not indulge from time to time?

“Understanding of our universe and the idea of multiple universes seems to be popping up more and more in contemporary culture. We’ve always liked learning about these ideas and how they can interact with regular everyday life. Hence, the pairing of this with a small quasi-love story. Simple, but a relatable way to bring in these slightly abstract notions – like classic Twilight Zone episodes wrapping similarly grand ideas into easy to digest stories.



And, we’re married so that probably lets the sappiness seep into our work, smile! Additionally, the visual style of paper textures and a muted palette were so much fun on a prior project, we wanted a longer story to further explore the technique.”

For Impactist

Directors: Kelly Meador,
Daniel Elwing
Audio: “Cup of Water Crying
(Multiverse Edit)” by Impactist

Toolkit

After Effects, Photoshop

Overdose on motion.



In a good way.

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MAN MAN
"MISTER JUNG STUFFED"

Music video 2:31

Record label:
ANTI-RECORDS

Directors/animators:
ARTHUR JONES
ZANDER BRIMIJOIN
byarthurjones.com

Brooklyn-based director/animators Arthur Jones and Zander Brimijoin serve up the appropriate visual absurdity to wash down this track from Philadelphia's experimental indie masters Man Man. The duo describe the clip as "a video about a troubled relationship that turns into a boat ride through hell."

Co-director Arthur Jones: "The creative challenges were all about reigning ourselves in. We wanted it to be a big, funny, hairy ADD mess with a Mexican Wedding/Day of the Dead ending. The initial storyboard was crazy. I had so much stuff in it, it would have been impossible to complete, and Zander's job was to cool me down and simplify the mess. There were a lot of conversations where Zander was like 'Arthur, I love the talking hamburger but the purple wiener dog with 45 legs and the shark fin is a little over the top.'" Schedule: Six weeks.



Directors/animators:
Arthur Jones, Zander Brimijoin

Toolkit
After Effects, Flash, Illustrator,
Photoshop

MORAY MCLAREN
"WE GOT TIME"
Music video 3:55

Director:
DAVID WILSON

Production:
BLINKINK

Animation
DAVID WILSON

Post:
THE MILL
www.the-mill.com

Scottish singer-songwriter Moray McLaren is on a roll: First he lands Jonathan Shakhovskoy (U2) as a producer then scores this breakout video from UK director David Wilson. James Bretton, producer at Blinkink in London: "All the animations were achieved in camera and all were hand drawn, designed and animated by David Wilson. We had five weeks to design and plan the entire project and a two-day shoot. It was really important to not just rely on the technique to drive the promo – the animations had to make sense and form a story too.

"The first hurdle was actually figuring out how to make the technique work – working out how many frames of animation needed

to be drawn and how many facets each mirror should have, then matching that to the speed of the record players and the frame rate of the camera. A couple of shots we achieved the in-camera animation by syncing the frame rate of the RED camera to the speed of the record players.

"Once we'd figured out how to make the animations work, it was just a case of getting all the animations done. It was amazing, however, being able to watch live-action animation rather than it being a slow painstaking process."

Watch Behind the Scenes on the DVD

For Blinkink

Director/animator: David Wilson
EP: Bart Yates
Producer: James Bretton
DOP: Tim Green
PM: Ellie Britton
ADs: Will Randall, Hattie Newman
1st AD: Jerome Franc
RED camera: Nick Allsop, Jeff Brown
Motion control operator: Dennis Henry
Focus puller: Jon Mitchell
Gaffer: Robin Brigham
Spark/gaffer: Neil Blackman
Spark: Paul Allen
Actors: Will Harper, Gabriel Aronson

For The Mill

Producer: Matt Williams
Production super: Mike Outlaw
Colorist: James Bamford
Smoke: Robin McGloin

For TVC

Editor: Mark Aarons

Toolkit

RED camera, Final Cut

**CALL OF DUTY:
MODERN WARFARE 2**
Game teaser 2:05

Client:
ACTIVISION / INFINITY WARD

Live-action directors:
STEVEN LEE, JON BERKOWITZ

Animation:
THE ANT FARM

www.theantfarm.net

Jon Berkowitz, head of motion graphics at The Ant Farm in LA: "We were approached by the Ant Farm Games department to create a graphics-driven teaser to premiere at the Game Developers Conference in San Francisco. We were provided a preliminary version of the audio bed of the airport scene and were asked to come up with some designs specifically geared to this type of audio-driven storyline.

"Three weeks later, the designers presented their ideas and concepts internally; five were chosen and sent to the client. They selected 'Sound Wave' by Steven Lee, and then three weeks of intensive production began. After many long nights, revisions, a lot of coffee and amazing teamwork, we were ready and proud to present the final piece.

"The hardest part, by far, was ensuring the images were revealed and formed by the audio line, rather than simply placed behind it. In addition, we used a combination of source images – greenscreen footage we shot, stock footage, as well as game capture. Getting all of this footage to look consistent was definitely technically challenging."

For The Ant Farm:

Concept/writing/ECD/EP:
Ant Farm Games
Graphics producers:
Jon Berkowitz, Karoline Mikkelsen
AD: Steven Lee
Design/animation: Brady Erickson,
Greg Reynard, Lujan Decima,
John McMurrough, Mike Murtha,
Nahara Pacheco, Elaine Alderette
Post-production super: Mark Futa

For SonicPool

Sound design: Patrick Bird

Toolkit

After Effects, Cinema 4D, Maya



stash 57.18

**COMMAND & CONQUER:
RED ALERT 3**
Video game cinematic
4:11

Client:
ELECTRONIC ARTS

Director:
RICHARD TAYLOR

Animation/VFX:
THE THIRD FLOOR
SHADOWPLAY STUDIO

www.thethirdfloorinc.com

www.shadowplaystudio.com

The Third Floor and Shadowplay Studio (two independent LA CG shops located in the same building on Wilshire Boulevard) team up to pound out this epic-scaled cinematic for EA's latest release of Red Alert. Third Floor handled the previsualization, modeling, texturing and animation. Shadowplay took care of the 3ds Max integration, lighting, effects, rendering and compositing.

Nicholas Markel, layout super at The Third Floor: "Red Alert has an over-the-top design to it – everything is pushed to the limit from the story to the vehicle design. At the same time it's realistic in its presentation and has some plausibility. Defining the animation and look of the



cinematics to accommodate both aesthetics was a fun creative challenge." Schedule: 16 weeks.

Watch Behind the Scenes on the DVD.

For The Third Floor

Animation super: Chris Edwards
Layout super: Nicholas Markel
Previs: Gerrard Southam,
Pat Gehlen
Animators: Hunter Athey,
Shannon Pytlak
Modelers: Apollo Kim, Felix Jorge,
Andrew Hwang

Texture: Brian Ripley
Rigger: David Aguilar

For Shadowplay Studio

CG super: Ari Sachter-Zeltzer
Digital artists: David Glicksman,
Torbjorn Olsson
Lighter: Joe Mangione
FX technical director: Joe Scarr
Compositor: Kevin Struckman

Toolkit

Maya, 3ds Max, Cebas Final
Render / Thinking Particles,
After Effects

GATORADE TIGER
"WOODS OF WISDOM"
TVC :60

Agency:
TBWA\CHIAT\DAY, LA

Directors:
RUNE BENNICKE
JEAN PERRAMON

Production:
PEPPER FILMS

Animation:
PEPPER FILMS

www.pepperfilms.net

Pepper Films' directors, Rune Bennicke and Jean Perramon bring a lush but snappy feature film sensibility to the "Woods of Wisdom" where young Tiger finds his focus with the help of Gatorade and an ursine father figure voiced by Samuel L. Jackson. Traditionally animated with layouts and backgrounds finished in Photoshop. Digital ink and paint was done in Toon Boom Harmony with final elements composited in After Effects.



For TBWA\Chiat\Day

Worldwide CD: Lee Clow
President: Carisa Bianchi
Ex CD: Rob Schwartz
Group CD/copy: Jimmy Smith
Group CD/AD: Jerry Gentile
Associate CD/copy:
Robin Fitzgerald
EP: Sarah Patterson
Producer: Angelo Mazzamuto



For Vendetta Post

EP: Sandy Beladino
Producer: Liz Hiza
Lead Flame: Pete Mayor
Flame assist: Christopher Reichel

For Bootzilla Productions

Composer: Bootsy Collins
Audio engineer: Tobe Donhue

For Play Studios

Mixer: John Bolen

For Lime Studios

Sound designer: Rohan Young

Toolkit

Photoshop, Toon Boom Harmony,
After Effects.

stash 57.20

**JET BLUE “SEAT MONSTER”,
“DVD”
TVCs :30 X 2**

**Agency:
JWT NEW YORK**

**Director:
AGAINSTALLODDS**

**Production:
BLACKLIST**

**Animation:
AGAINSTALLODDS
MILFORD**

www.againstallodds.se
www.milford.se

Starting with “a couple of rough storyboards from the agency,” Stockholm’s againstallodds set out to enhance the ideas in a fun and playful way. “We were going for a 1960’s safety brochure style with its dry and somewhat unwilling comic aspect i.e. a sort of ‘duck’n’cover’ approach. We started off by doing a detailed storyboard which was later transformed into a detailed animatic. Once we were happy, it was fleshed out in 3D animation with added qualities to the characters to make them more dashing. The look development was aimed at getting a 2D flat shade whilst keeping a healthy balance with the 3D animation.”



For JWT New York

Co-president/CCO, North America: Ty Montague
CCO, New York: Harvey Marco
ECD: Wayne Best
CD/copy: Craig Damrauer
CD/AD: Brian Carley
AD: Jacqueline Mellow
Copy: Mike Maher
DOP: Joe Calabrese
Producer: Angela Buck

For Blacklist, New York

EP: Adina Sales
Producer: Cassie Hamilton
Prod coordinator: Alexander Unick

For againstallodds

EP: Josh Thorne
Producer: Anna Engellau
CD: Derek Picken & Niklas Rissler
PA: Rima Kassir
3D animation: Milford, Stockholm

For Hired Goons

Music: Jeff Derringer,
Sound design/mix: Roy Kamen

Toolkit

Maya, Shake, After Effects, Flash,
3Delight

PUBLISHING INLINGUA
"BUSINESS ENGLISH"
Cinema and TVC :60

Agency:
KOLLE REBBE
WERBEAGENTUR GMBH

Director:
ANDREAS POHL

Animation:
OPTIX KREATION
www.optix-kreation.de

Built on a print campaign for International language training organization inlingua, this spot, seen in cinemas and on air throughout Germany, preys on the human fear of language barriers. Steffi Beck, producer at OPTIX Kreation: "There were two main challenges for our creative team. The first was to honor the original print campaign in terms of concept and style. The second was to create an exciting scenario that used the reduced and minimalist look of the campaign. The decision to use one large scene was a main obstacle due to rendering complexities. We had a huge poly count and used global illumination and ambient occlusion for lighting which only increased the rendering needs." Schedule: three weeks for preproduction, two months for production.



For OPTIX Kreation
Sr producers: Steffi Beck,
Tobias Ziegler
Art director: Vitor Aguiar
CD /animation director:
Andreas Pohl

Animation/compositing: Johannes
Kollender, Carsten Böhnert,
Kay Tennemann, Christian Dorn
Colour grading: Anna Schornig

Toolkit
Cinema 4D, After Effects, Lustre

BONTRUST “MONEYLOVE” Cinema and TVC 2:15

Agency:
GRABARZ & PARTNER
WERBEAGENTUR GMBH

Directors:
ANDREAS POHL
MARKUS GEERTS

Animation:
OPTIX KREATION
www.optix-kreation.de

Steffi Beck, producer at OPTIX Kreation in Hamburg: “The agency came to us with the idea to show the increase of money on the international market in connection with some kind of sexual relation. The goal was to create a world completely made out of banknotes, so we spent day and night researching the right objects such as furniture, buildings, bridges, certain landscapes, clothes, etc. This procedure was followed by style frames in 2D to evoke the right feeling, tone and a special origami look.

“To get used to the origami technique we took dollar and pound notes and folded figures and models until our hands bled. Now we were able to start with the digital modeling – all characters

(Lincoln, Mao and the unknown lady) were created in XSI with their own animation rigs. We did the rendering in 16:9 format with 1280 x 720 pixels on 25 machines in our render farm. Motion and depth blur was added during the compositing process with up to 25 layers and masks combined in Flame.” Schedule: three weeks of preproduction, three months for production.

For Grabarz & Partner Werbeagentur GmbH

ECD: Ralf Heuel
Copy: Paul Von Muehlendahl
AD: Fedja Kehl
Producer: Anne Hoffman

For OPTIX Kreation

Producers: Steffi Beck,
Tobias Ziegler, Andreas
Rothenaicher
Director: Andreas Pohl
AD: Petra Delitsch
Animation: Markus Geerts,
Michael Gottschalk, Florian Weyh,
Marc Goecke
VFX: Marcel Lemme, Daniel
Brylka, Felix Mueller, Maximilian
Olowinsky

Toolkit
XSI, Flame



"KOPPARBERG TROPICAL HUMMINGBIRDS"
TVC :10 X 3

Agency:
ZEELAND

Director:
ELIZA JÄPPINEN

Animation:
ANIMA BOUTIQUE
www.animaboutique.fi

Anttu Harlin, producer at Anima Boutique in Helsinki, Finland: "The client commissioned three hummingbird characters in a tropical environment to launch three new cider flavors. The brief in a nutshell: distinct characters for each flavor; stylish design; bold colors; fresh atmosphere; tattoo-like; something new and different.

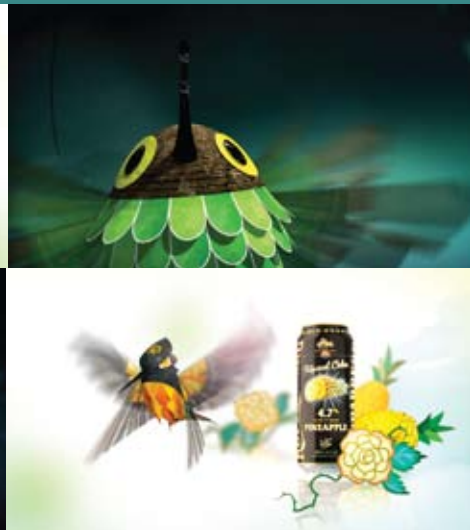
"We pitched two different styles to the client, who chose to go with the more crafty and contrast-y, mixed media look. Eliza Jäppinen designed all three birds in their respective environments and directed the TVCs. Here we wanted to take the look of the characters further with lively 3D character animation. After that, we combined the 2D and 3D elements and crafted the final atmosphere in an After Effects comp, with lots of little tricks and details in the



finishing. In the end, the client brought over a load of drinks to us because they had got great results from the campaign." Schedule: four weeks.

Watch Behind the Scenes on the DVD.

For Koppaberg Finland
Marketing director:
Janne Järventausta



For Zeeland
CD: Migu Snäll
AD: Mikko Vajja
Copy: Anna Korpi-Kyyny

For Anima Boutique
Director/designer: Eliza Jäppinen
Producer: Anttu Harlin
3D modeling/animation: Olli Rajala
After Effects: Heli Ellis
Additional design: Kiira Kalliomäki
Sound: Humina

Toolkit
Alias, Adobe CS4, Maya



PELEPHONE "CANONS"
TVC :60

Agency:
ADLER CHOMSKI &
WARSHAVSKY / GREY ISRAEL

Director:
ELI SVERDLOV

Production:
MULLA PRODUCTIONS

VFX:
GRAVITY - RHINO GROUP
www.gravity.co.il

This centerpiece for the launch campaign of the Pelephone cellular network in Israel uses 3D and matte paintings to create an enhanced reality that Ilan Bouni, VFX super/CD at Gravity calls "twisted in the good sense of the word. The big creative challenge was to come up with new ideas and a vision of this world that supports the story and the positive mood." Shot in South Africa.

Watch Behind the Scenes on the DVD.

For Gravity - Rhino Group
VFX super/ CD: Ilan Bouni

Toolkit
Maya, Photoshop, Flame, proprietary software

BAJAJ "BAJAJBOTS"
TVC 1:11

Agency:
LEO BURNETT MUMBAI

Director:
TARSEM

Production:
RADICAL MEDIA

Animation/VFX:
GLASSWORKS

www.glassworks.co.uk

Leo Burnett in Mumbai recruits Indian-born director Tarsem and London's Glassworks to push the national TV presence of their motorbike client Bajaj to the next level. According to Glassworks: "The main animation and edit was blocked out from rough boards supplied by Tarsem and refined by editor Ben Stevens at The Whitehouse. All scenes that couldn't be generated by motion capture, such as transformations, reformations, etc., were then hand animated.

"The robots movement and rigging was extremely complicated, as the client's requirement was they match the original concept designs exactly, so a high degree of ingenuity and problem solving was required. Finally, all the



renders were sent through to Diego to comp together in Flame." Post schedule: build to delivery in 12 weeks, five more weeks for changes.

For Leo Burnett Mumbai
Creative: KB Vinod

For Radical Media
Director: Tarsem
Producer: Ray Leakey

For Glassworks
TK colorist: Ben Rogers
Flame lead: Diego Vazquez Lozano
Flame assist/flint: Ruben Llusia
3D lead: Alastair Hearsum
3D: Will Davies, James Mann, Vaclav Cizkovsky, Jaroslav Polensky, Nick Smalley, Matt Lowery, Stephen New, Per Bergsten, Roman Vrbosky.
Producer: Phil Linturn

For Whitehouse Post
Offline editor: Ben Stevens

Toolkit
Flame, XSI

stash 57.25

**MARIO BASANOV & VIDIS FEAT.
JAZZU “WHO’S SHOT THE
SILENCE”**

Music video 3:53

**Commissioning company:
UAB HARD CONSULTING**

**Director:
ANDRIUS KIRVELA**

**Animation:
PETPUNK**

www.petpunk.com

PetPunk continues to ensure Lithuania's place on the motion design map with visually fresh projects like this music video airing on Baltic MTV produced as part of a local charity campaign raising money for kids with hearing disorders. PetPunk partner and director Andrius Kirvela completed the low-budget project on his own over a six-week schedule. "The main concept was 'sound' and it was left loosely to interpretation. The creative challenge was deciding whether the film should be more conceptual with a direct solution to the subject, or to experiment and let imagination flow and guide the artistic approach (the latter was finally picked)."



For PetPunk

Design/direction/animation:
Andrius Kirvela
Producer: Arunas Matacius

Music:

Mario Basanov & Vidis feat. Jazzu

Toolkit

After Effects, Illustrator,
Photoshop, XSI

BEAST "MR. HURRICANE"

Music video 3:22

Record label:

PHEROMONE RECORDINGS/

VEGA MUSIC

UNIVERSAL MUSIC CANADA

Director:

BEN STEIGER-LEVINE

Production:

NUFILMS

VFX:

JOSHUA SHERRETT

josh@momstudios.com

Canadian director Ben Steiger-Levine on his video for Montreal's Beast (the band's first): "We had a one-day shoot with a minimal, yet well prepared crew. We only had two people working on post so the label was quite generous with our delivery schedule, allowing three months for the VFX work. The creative challenges were creating a creature that felt supernatural but also had human qualities, making sure that the images suited the music and establishing a balance, harmony between live elements and VFX elements and assuring the post marries harmoniously with the natural lyrical qualities of the images. We would have shot it all live/in camera, but our 1st AD was allergic to bees."

Director: Ben Steiger Levine
Producer: Sach Baylin-Stern
PM: Pat Chevrier
Cinematographer:
Christophe Collette
VFX: Joshua Sherrett
VFX Asst.: Greg Kaufman
Steadicam: Fred Chamberland
AD: Marie-Michelle Deschamps
Art assistant: Ariane Dupuis
Editor: Ben Steiger-Levine
Costumes: Perrine Lotiron

BLOC PARTY "SIGNS"
(ARMAND VAN HELDEN REMIX)
Music video 3:25

Record Label:
WICHITA RECORDINGS

Director:
HIRO MURAI

Animation/VFX:
GHOST TOWN MEDIA
www.ghosttownmedia.com

Tokyo-born, LA-based director Hiro Murai teams with LA's Ghost Town Media to conjure a nightmare of alternately gripping and shocking images for the Armand Van Helden Remix of Bloc Party "Signs".

Director Hiro Murai: "The client's initial instructions were to make something 'crazy and attention grabbing' that incorporated some sort of club or rave setting. From the beginning they wanted to do something out there and viral – which was really refreshing. It's pretty rare to have a label give you no constraints on how far you can push an idea.

"The main creative challenges were budgetary - as always. But also, because we wanted these machine-creatures to look organic, we spent a lot of time trying



to decide what could be done practically and what should be done in post.

"We had about two and a half weeks for pre-pro to delivery. It was pretty hectic. Four days of prep, one shoot day, seven days for editing, four days for VFX. We didn't see the sun for a while."

For Skyway
Commissioner: Jill Kaplan



For Partizan Entertainment

Director: Hiro Murai
Producer: Ross Girard
AD: David Gelb
DP: Will And Clay
Prod designer: Corey Janus
Wardrobe: Nina Sokoler
Make up: Tina Cohen
Editor: Isaac Hagy

Toolkit

Final Cut, After Effects, Mocha

"TASTE OF SURIMI"
Student film 2:16

School:
SUPINFOCOM VALENCIENNES

Directors:
JEAN-FRANCOIS LEROUX
THIBAUD FLOUTIER
GEROME PAYEN-KENNEDY
PIERRE-ALAIN DUBOIS

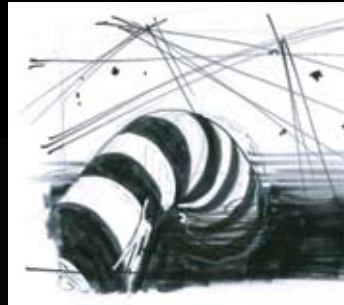
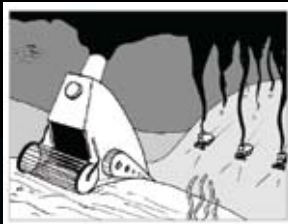
Co-director Jean-Francois Leroux: "At the beginning of the first school year, every student has to make three creative proposals for a short film. Each proposal consists of a short story pitch and a few pictures to show what the movie could look like. These proposals are then submitted to the school staff who decide which projects are worth going into production. Creating *Taste Of Surimi* spanned over two years – we worked part-time the first year on pre-production, and the second year was fully dedicated to the production and post production of the short."

Watch Behind the Scenes on the DVD.



What were the main creative challenges of the project?

The rhythm, the graphic evolution and the music. We worked closely with the musicians throughout to make it possible. We wanted to do something personal and experimental, and we wanted the movie to build to a crescendo – the deeper you get into the film the more the story and the look become totally radical. We were constantly modifying things in the animatic to try different stuff and to see what worked best; one of the main objectives was experimentation.



Any other details you would like to share?

This was more than a technical thing, it was a human journey and experience. We each learned a lot about ourselves. We tried to use the best in each one of us to make this project become true. Once we agreed to do our own thing and not try to unconsciously please the people who are watching the movie – that was when *Taste Of Surimi* was on its own way.

What were the technical challenges of the project?

I think we can say the whole movie was a technical challenge in the sense that all technical aspects are hard to achieve if you want to do it right. One particular challenge was the graphic evolution, but we kept in mind that most of the time the simplest things are the best to illustrate a purpose.

Music/sound design:
Nikolas Javelle, Sebastien Rouyer-Fessard, Yan Philippe

Additional technical support :
Luis Miguel Henao

Toolkit

Maya, Zbrush, Photoshop, After Effects, Fusion, AVID

PSST!3
COLLECTION THREE
(Films 13-17 of 17)

The final installement of five brand new films from Bran Dougherty-Johnson's latest adventure in collaborative motion art.

PSST!3 counts over 175 participants from all over the planet including New York, Los Angeles, Portland, Seattle, Atlanta, Nashville, London, Glasgow, Paris, Vilnius, Amsterdam, Berlin, Dublin, and Copenhagen.

Taking inspiration for its process from the Surrealist technique of Exquisite Corpse and the children's game of Telephone, the films are each made in three parts, with different teams working consecutively on the beginning, middle and end.

Stash is pleased to present all 17 of the PSST!3 films spread over three issues.



LEGENDS OF EXOS
SHORT film 3:19

Directors: PetPunk, Ben Langsfeld,
Gareth O'Brien, Steve Scott

HARE FOUR THRILLHARE

Short film: 3:09

Directors: Fons Schiedon, Josh
Goodrich, David Hill, Chris Riehl





**REMEMBER ORIGINS OF
MEANING MIDDLE EAR**

Short film 3:01

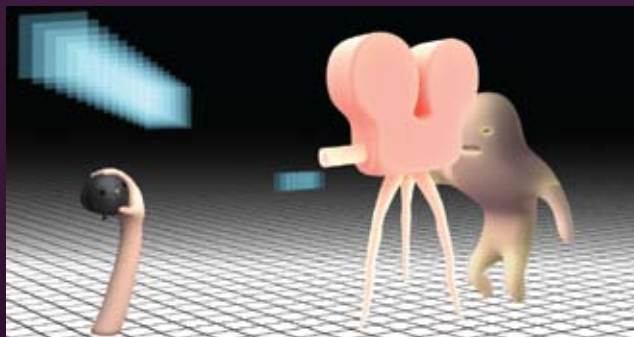
Directors: Genn Leong, Anthony
Furlong, Amir Admoni



BURIAL SUGAR LIVE

Short film 3:44

Directors: Bran Dougherty-
Johnson, Rex Crowle



**TRAPS REBIRTH THE YOLK
DILEMMA**

Short film 2:37

Directors: Carlo Vega, Jun Seo
Hahm, Rafael Macho



Entertainment Tonight" and "The Insider" · Michael Benson EVP Marketing, Advertising · Seth Berkowitz Executive Producer, Gas Station Zebra · Pedro Blanco President and COO, Blanco-Lorenz · Jonathan Block-Verk President, Promax/BDA · Jennifer Boardman Director of Marketing, CNN · Justin Booth-Clibborn Executive Producer, Psyop · Steve Borden President, Media Consulting · Chris Donovan · Dan Bragg VP Creative Director, Discovery Communications · Paul Budnitz Executive Producer, Tooth + Nail · Scot Chastain SVP Affiliate Marketing and Development, NBC · Joe Chiodi VP Marketing, NFL Network · Justin Cone Founder and Editor, Motionographer.com · J.D. Crowley Senior Supervising Producer On-Air Promotion, "Entertainment Tonight" · Stuart Elliott Advertising Columnist, *The New York Times* · Kevin Frazier Weekend Anchor and Correspondent, "Entertainment Tonight" · Federico Gaggio VP On-Air & Creative, Discovery Networks UK · Ellerey Gave Owner and Creative Director, Capa · Kevin Gershan Producer and Director, Entertainment Tonight · Robert Gottlieb SVP and Creative Director On-Air, Greenwood Deputy Editor, Contagious Magazine · Steve Grove News & Political Director YouTube · Bonnie Hamme President, NBC Universal Cable · Bob Higgins Head of Creative, WILDBRAIN · Lee Hunt President and Founder, Kazi Vice President ABC Entertainment Marketing and Synergy · Tom Kelley General Manager, IDEO · Lila King Sr. Producer, iReport & Entertainment, CNN · John Madea President, Rhode Island School of Design · Leonard Maltin Film Historian and Correspondent, "Entertainment Tonight" · Jim Margolis Chief Media Strategist for the Barack Obama Campaign, Sen. Judy McGrath Chairman and CEO MTV Networks · Andy Mitchell VP Interactive Marketing, Courtney Montroe SVP Consumer Marketing, HBO · Graeme Newell President/Founder, Michael Ouwelen SVP and Creative Director of On-Air, Cartoon Network · Peter Marketing Consultant, E-Poll Market Research · Shell Perkins President, Shel Perkins & Associates · Gerry Philpott President and CEO, Research · Robert Redford Actor, Director, Founder of Sundance · Kent Rees SVP Marketing, JFC · Kim Rosenblum SVP TV Land, R · Creative Group · Rich Ross President, Disney Channels Worldwide · Stuart Ruderfer President and CEO, Entertainment Group LLC · Ray Schneider Director, Recruiting Comcast Entertainment Group · Nathania Seales VP of On Air Production, Cartoon Network · Jeff Shell President Comcast Marketing Group · Anthony Soohoo General Manager, Entertainment and Lifestyle, CBS Inc. Consultants · Ralph Steadman Illustrator, Collaborator, Visionary · Adam Stotsky President of Marketing NBC Entertainment · Executive Producer ClickFire Media · Benji Thiem Co-Creative Director, Capacity · Randy Thomas Voice Over Artist · Marice Tobias Director Tobias Entertainment · Mark Valentine President, Ali Velshi CNN's "The Money" · David Verkin "The Money" · Terry Ward Founder, CommSkills Group · Paul Woolmington Founding Partner, Naked Communications · Randi Zuckerberg Marketing Director, Facebook

This

is not

the year

to skip

PromaxBDA

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